

1952

Spring Concert

WEDNESDAY, MAY 28

Program

SOLOIST



**MIKLOS SCHWALB
PIANO**

**PORT WASHINGTON
COMMUNITY ORCHESTRA**

PETER MESROBIAN

Conductor

Program

I

CHORALE from the EASTER CANTATA

Bach-Stokowski

Of the estimated 295 cantatas composed by Johann Sebastian Bach only one, the Easter Cantata, uses chorale texts for all the movements. The melody of the chorale itself is one of the most ancient in existence: "Christ Lag in Todesbanden." Sounded as a lament during Lent, here it is given a triumphant mood by Bach for Easter time. The repeated announcements of this slow-moving theme are carried throughout by the strident tones of the trumpets and trombones while the violins and flutes soar above in pronounced agitation. The majestic quality is in great part due to the instrumentation achieved by Mr. Stokowski.

SYMPHONY No. 97 in C

Haydn

This symphony, sometimes known as "Salomon No. 1," was written probably in 1791 during the time Haydn was resident in London. He had come at the request of Johann Salomon, who had already introduced a series of subscription concerts of Haydn symphonies there. The change of atmosphere from the years in the service of the Esterhazys had an enormously stimulating effect on Haydn's creative genius. He now had at his disposal a large and well trained orchestra, and began to experiment with new musical devices. In this symphony there are more daring changes in mood and dynamics, less mechanical reiteration, and even a foretaste of some of Beethoven's orchestral effects.

II

CONCERTO IN A-MINOR FOR PIANO AND ORCHESTRA

Schumann

Allegro affetuoso

Soloist - Miklos Schwalb

Born in Budapest, Miklos Schwalb was a pupil of Ernst Dohnanyi, Leo Weiner and Zoltan Kodaly. At 17 he made his debut with the Budapest Philharmonic Orchestra playing Dohnanyi's E-Minor Concerto under the composer's direction. Subsequently he appeared as guest artist and recitalist in Europe and established himself as a virtuoso of the highest caliber. He made his American debut in Town Hall in 1942 and has since appeared in major American cities including New York, Boston, Washington, Philadelphia, and San Francisco. His recitals at Carnegie Hall have consistently won praise from critics who acclaim his exquisite taste and technical virtuosity. In 1946 he was appointed to the faculty of the New England Conservatory in Boston. Recently he performed a series of all the Beethoven piano concertos with orchestra at Jordan Hall, thus adding to the stature he had already attained in Europe as an interpreter of Beethoven. As a recording artist Mr. Schwalb has to his credit Four Rhapsodies by Dohnanyi, Leo Weiner's Hungarian Peasant Songs, Schubert's Impromptus, and his most recent long-playing disc, a selection of etudes by Cramer, Czerny and Clementi.

Tonight Mr. Schwalb brings us a work that originally appeared in 1841 as a Fantasia in A-Minor and was performed by Clara Schumann. It was not until four years later that Schumann decided to incorporate it into a concerto and added two more movements.

INTERMISSION

III

PAS DE SIX

Rossini

Ballets appear in opera usually as interludes unessential to the plot. Their function is to offer a diversion from the purely vocal and dramatic portions. This ballet scene from the first act of William Tell, although less familiar than the overture, has nevertheless gained a place in the concert repertoire.

Program

RUMANIAN FOLK DANCES

Bartok

1. Joc Cu Bata (Stick Dance)
2. Brail (The Sash)
3. Pe Loc (On the Spot)
4. Buciumeana (Mountain Horn)
5. Poarga Romaneasca
6. Maruntel (Diminutive Dance)
7. Maruntel (Diminutive Dance)

Born in Hungary in 1881, Bela Bartok spent many years collecting and analyzing folk-melodies from the Balkan peninsula. His peculiar and astringent style reveals the folk-melodies in their true light, without sham sentimentalism. The Rumanian Folk Dances were collected between 1909 and 1914 through the cooperation of native musicians; the first and fourth contributed by a Gypsy violinist and the second and third by peasants on their native flutes. Although originally arranged for piano, Mr. Bartok later transcribed them for small orchestra. Here is music imbued with the liveliness and originality of the Rumanian people. The eminent music critic, Alfred Einstein, has said, "Bartok is perhaps the only man who has achieved a synthesis of the primitive and artistic language of music."

THE LEGEND OF GLASS MOUNTAIN

Rota

Nino Rota, one of the foremost composers of modern Italian music, was especially commissioned to write the score for the "GLASS MOUNTAIN," a love story set in the Italian Alps. Born in Milan, he wrote at a comparatively early age and has to his credit several operas and two major symphonies. Early in his career he came to America to study on a scholarship at the Curtis Institute in Philadelphia. It has only been during the past few years that he turned his talents to films and he has composed original scores for numerous productions. "THE LEGEND OF GLASS MOUNTAIN" is a selection from the picture score of "THE GLASS MOUNTAIN" and embodies one of its main themes, which is sung by the operatic baritone, Tito Gobbi, and has been released as a song under the title, "TAKE THE SUN."

JAMAICAN RUMBA

Benjamin

Australian-born Arthur Benjamin studied and taught in many parts of the Empire and is now resident composer and conductor for the Vancouver Symphony Orchestra. In the Jamaican Rumba we hear a rollicking stylization of the infectious Caribbean dance. Of his compositions one critic has written, "Mr. Benjamin has done what so many modern composers are unwilling to do—he has written music that is frankly and unashamedly jolly."

DANSE RUSSE from PETROUCHKA

Strawinsky

Igor Strawinsky's reputation as a composer was established early in the 20th century by the ballets commissioned by Diaghilev for the Ballet Russe. Originally the music for Petrouchka was to be an orchestral piece with an important piano part. The dialogue between piano and orchestra suggests the picture of an exasperating marionette, Petrouchka, the hero of the Russian marionette show. The Russian Dance occurs immediately after the introductory theme in the ballet and is a carnival scene of exaggerated animation. The mingling of tonalities combined with a driving and insistent rhythm tends to create the weird exotic effect which is so characteristic of carnival time.

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